



Die Fledermaus

JOHANN STRAUSS



Hospitality House
16-20 South Cumberland Street
Dublin 2, Ireland.

We are delighted that O'Callaghan Hotels is the titled sponsor of Opera Ireland's 1998 winter season.

It is a wonderful association for The Alexander, Davenport and Mont Clare Hotels in bringing together all that represents quality hospitality and entertainment.

Congratulations to Opera Ireland in staging such fine performances in Dublin and we do hope you have an enjoyable evening.

Managing Director
O'CALLAGHAN HOTELS









PRINCIPAL SPONSORS

Opera Ireland is deeply indebted to its sponsors who by their continued support and encouragement ensure the development of opera in Ireland.





The Arts Council
An Chomhairle Ealaíon



ASSOCIATE SPONSORS

The Irish Times
Irish International Advertising
David Allen
Bus Eireann
Jack Restan Displays
Plant Life
The Merrion Hotel
Aisling Technology
Craftprint
International Screen
John Player & Sons
Mediaone

PERFORMANCE SPONSORS

The MERRION

THE IRISH TIMES















It’s a full house. Every Thursday.

Every Thursday *The Irish Times* Property supplement is packed with the most interesting houses coming up for sale. Plus the latest auction results and trends in the market, as well as interior design and architecture.

THE IRISH TIMES

FOR THE TIMES WE LIVE IN

http://www.irish-times.com



Johann Strauss



presents a new production of

JOHANN STRAUSS

Die Fledermaus

THE BAT'S REVENGE

Opera in three acts
Sung in German
Dialogue spoken in English

JOHANN STRAUSS

Libretto by Haffner and Genée, from the French vaudeville *Le reveillon* by Mailhac and Halévy. English translation of dialogue by Camilla Nielsen (by arrangement with the Austrian Embassy)

Conductor	David T. Heusel
Director	Kurt Palm
Set Designer	Ursula Hübner
Costume Designer	Renato Uz
Lighting Designer	Adam Silverman
Asst Director	John McKeown

Opera Ireland Chorus
Chorus Master Claudio Büchler

RTÉ Concert Orchestra (*Leader* Michael d'Arcy)
by kind permission of the RTÉ Authority

GAIETY THEATRE DUBLIN

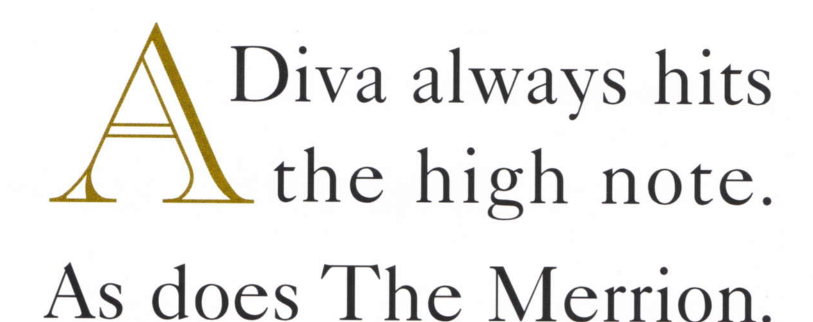
November 20, 22, 24, 26 & 28, 1998 at 7.30 pm

There will be intervals after Act 1 and Act 2

Surtitle translation: Kenneth Chalmers

EDITION:
Musikverlag Cranz, Mainz

Artistic Director: Dieter Kaegi
General Manager: David Collopy



As does The Merrion.

Music may be the food of love, but for the food of life try one of our two renowned gourmet restaurants - Mornington's and the legendary Restaurant Patrick Guilbaud. Then of course there is Dublin's most fashionable bar - The Cellar Bar, and our luxurious health club – The Tethra Spa.

All of these are graciously contained within four listed and extravagantly restored Georgian townhouses, one of which was the Dublin home of the Duke of Wellington.

Great music is all about harmony.
So too is The Merrion, Ireland's finest five star hotel.



Upper Merrion Street, Dublin 2, Ireland.
Telephone 6030600 Facsimile 6030700
e-mail info.@merrionhotel.com
http://www.merrionhotel.com

A member of
The Leading Hotels of the World

CAST

JOHANN STRAUSS

Die Fledermaus

THE BAT'S REVENGE

Gabriel von Eisenstein	Richard Brunner
Rosalinde, his wife	Janis Kelly
Adele, her maid	Louise Walsh
Dr Falke, Eisenstein's friend	John Hancock
Frank, the prison governor	Gerard O'Connor
Alfred, a singer	Michael Kristensen
Prince Orlofsky	Joyce Campana
Dr Blind, a solicitor	James Nelson
Ida, Adele's sister	Sandra Oman
Frosch, a prison warder	Frank Kelly
Répétiteur	Mairéad Hurley
Stage Manager	Paula Tierney
ASM	Miriam Harper
Student ASM	Aoife Tansey
Dramaturg	Monika Jacob

Die Fledermaus was first performed at Theater-an-der-Wien, Vienna on 5 April 1874. The first DGOS performance was at the Gaiety Theatre, Dublin on 10 December 1962

THE PLOT

JOHAN STRAUSS

Die Fledermaus

THE BAT'S REVENGE

It all began some time before the events seen on stage. Coming back from a fancy-dress party in the early hours of the morning, a certain not-too-sober Dr Falke fell asleep and was abandoned by his equally inebriated friend Eisenstein. When he finally awoke at daybreak, the embarrassed man had to make his way home, in broad daylight, wearing only a bat costume. The time has now come for him to take his revenge.

Act 1:

The *bon vivant* Gabriel von Eisenstein has committed a minor offence and must serve a short prison sentence. On the way to gaol, however, he plans to drop in on a party to which he has been invited by his good friend Dr Falke. Of course, his wife Rosalinde has no inkling of this as she and her maid Adele bid him a sad farewell. What he doesn't know is that, as soon as he is out of the house, Rosalinde will be entertaining an old flame of hers, the singer Alfred. And what neither of them knows is that Adele has also been invited to Orlofsky's party. As Rosalinde and Alfred settle down for an evening's 'reminiscing', they are interrupted by the arrival of Frank, the prison governor. He too is on his way to the party, but he has detoured in order to escort Eisenstein to gaol. He naturally assumes that Alfred is the man he has come for and, rather than compromise his lady friend, the unfortunate singer reluctantly allows himself to be arrested.

Act 2:

The party is in full swing. This is no ordinary party, though, but one of those lavish and uninhibited affairs given occasionally by the extremely wealthy and thoroughly bored Prince Orlofsky. As Falke's revenge begins to take shape, Eisenstein finds himself mistaking a vivacious young actress for his wife's maid - which she is; becoming a bosom buddy of the prison governor - who he thinks is a French aristocrat; and flirting with a masked 'Hungarian' beauty he doesn't recognise as his own wife. But then, with the amount of champagne he has imbibed, it's a wonder he can still stand up, yet alone recognise the pawns in Falke's game. Instant sobriety returns with the arrival of dawn. Eisenstein and Frank each remember that they ought to be elsewhere. They promise to meet up again sometime, not knowing that that meeting will be sooner than expected.

Act 3:

A now sobering-up Frank arrives back at the prison where the never-ever-sober warder Frosch has been boozily holding the fort. Alfred has repented of his chivalry and has sent for a solicitor. To the amazement of the be-fuddled governor, Eisenstein, Adele and Rosalinde now turn up in quick succession. So too does Eisenstein's solicitor Dr Blind, and there is a dramatic confrontation between the two 'Eisensteins'. Finally, Falke arrives and claims his revenge. They all agree to blame everything on the effects of the evening's consumption of champagne.


DIE FLEDERMAUS
WALTZES
ON MOTIVES FROM THE
CELEBRATED COMIC OPERA
BY
J. STRAUSS.
ENT. STA. HALL.
PRICE 4/-
LONDON.
ENOCH & SONS. 19 HOLLES ST. CAVENDISH SQUARE W.

Fledermaus and the Vienna of Johann Strauss

The image most of us have of Vienna is compounded of these elements: the eternal glittering chandeliers, the champagne, the masked balls, the drives through the Prater in the early morning mist, the cabbies. And then the restaurants (with convenient *chambres séparées*), the Wiener Schnitzel (the *chef d'oeuvre* of the Austrian cuisine), the zithers and the waltz. Everything, of course, to be done in 3/4 time - not at the double, but at the three-quarters.

This view of Vienna is supported by Johann Strauss, by the picture created through the elegant hedonism of his music, music which closely mirrors all the escapist joys of his time. With his operetta *Die Fledermaus* Strauss seems to have captured for us Vienna - an ideal, laughing Vienna - and preserved it, living, in his music. This is the city as it liked to be in the third quarter of the nineteenth century.

By the 1860s Vienna was a place of prosperity. Franz Josef, coming to the Imperial throne in 1848, was determined, after suppressing all the revolutionary feeling that had edged his predecessor off the throne, to bring Austria into line with England and France by building railways and encouraging industry generally. At the same time he intended to give Vienna a face-lift: this meant the demolition of many old buildings, the construction of the Ringstrasse and the general replacement of old building by new. (This event was chronicled, as were many events of the day, in a piece of music by Strauss - the *Demolierpolka*.) Some of the most famous buildings in Vienna date from this time, amongst them the Opera, which opened in 1869 with a performance of Mozart's *Don Giovanni*. The new buildings varied in style, but were all intended to reflect the confidence and prosperity of the new economy.

There was more money to spend in those days and after 1850 there grew up in the city a night-life that it had not had before. On these occasions the gentlemen were not fettered by their wives, whose respectability excluded them from such orgies of pleasure: these were the days of the triumph of the *demi-monde* (the dancers at Prince Orlofsky's party would come into that category). The only hope a respectable woman had was to attend a masked ball, where a girl could pleasantly play with fire (and not only girls, for masks were elaborate and could cover a great number of years) and a man could seek adventure, though he had to gamble on his luck in more ways than one. The masked ball was a symptom of the moral attitude of the time and Rosalinde appearing in a mask at the ball "because her husband is so madly jealous", seems to Eisenstein a pushover for an amorous adventure.

Money was plentiful indeed, and made itself more so by speculation. Many new companies were started and people encouraged to put their savings into these "certainties". Men became millionaires overnight and cast around for some means to spend their money. For a while even it was more difficult to spend than to make money. Champagne was introduced into Austria and became the symbol of success, which it could hardly fail to do since it cost a good deal more than the local wines. Amidst all this frivolity Austria prepared to show the rest of the world just what she could do with her industry. Undeterred by two appalling military defeats - in 1859 at

Solferino by the French and in 1866 at Koniggrètz by the Prussians - Franz Josef went ahead with his plans for the exhibition. Europe could hardly have been called stable, for in 1871 came the Franco-Prussian War and the might of Prussia was obviously growing out of all control, but the Emperor was determined to show that what London (in 1851) and Paris (in 1867) had done, Vienna could also do. The internal economy was so inflated that in these days it would have sent the bank-rate flying up, and yet the reckless living of "New Vienna" went on. Titles were bought and the *nouveau riche* nobility danced at the receptions and the ever more glittering balls to the music of Johann Strauss.

The Exhibition itself was opened by the Emperor on May 1 1873, the speeches bold, the grounds opulent, the attendance distinguished (among them old Kaiser Wilhelm and the Shah of Persia, who stimulated Vienna enormously by bringing his entire harem). But in spite of all this, confidence in the Vienna Stock Exchange began to evaporate and eight days after the Exhibition's glorious opening came the crash. All the brave new industries were revealed as bubbles and the speculators' money vanished as they burst in the air of that Black Friday. The old fatted-calf routine was over and the hangover from the champagne party was beyond the reach of any coffee.

All of this has the greatest relevance to *Die Fledermaus*, for it was written in 1874, and although Strauss was patently not affected by the atmosphere of depression, the public still was, and the incredible fact is that this operetta, undoubtedly the most tuneful ever written, had no success when it first appeared in the April of that year. It ran for a mere sixteen performances and was then withdrawn. The reasons, as often in these



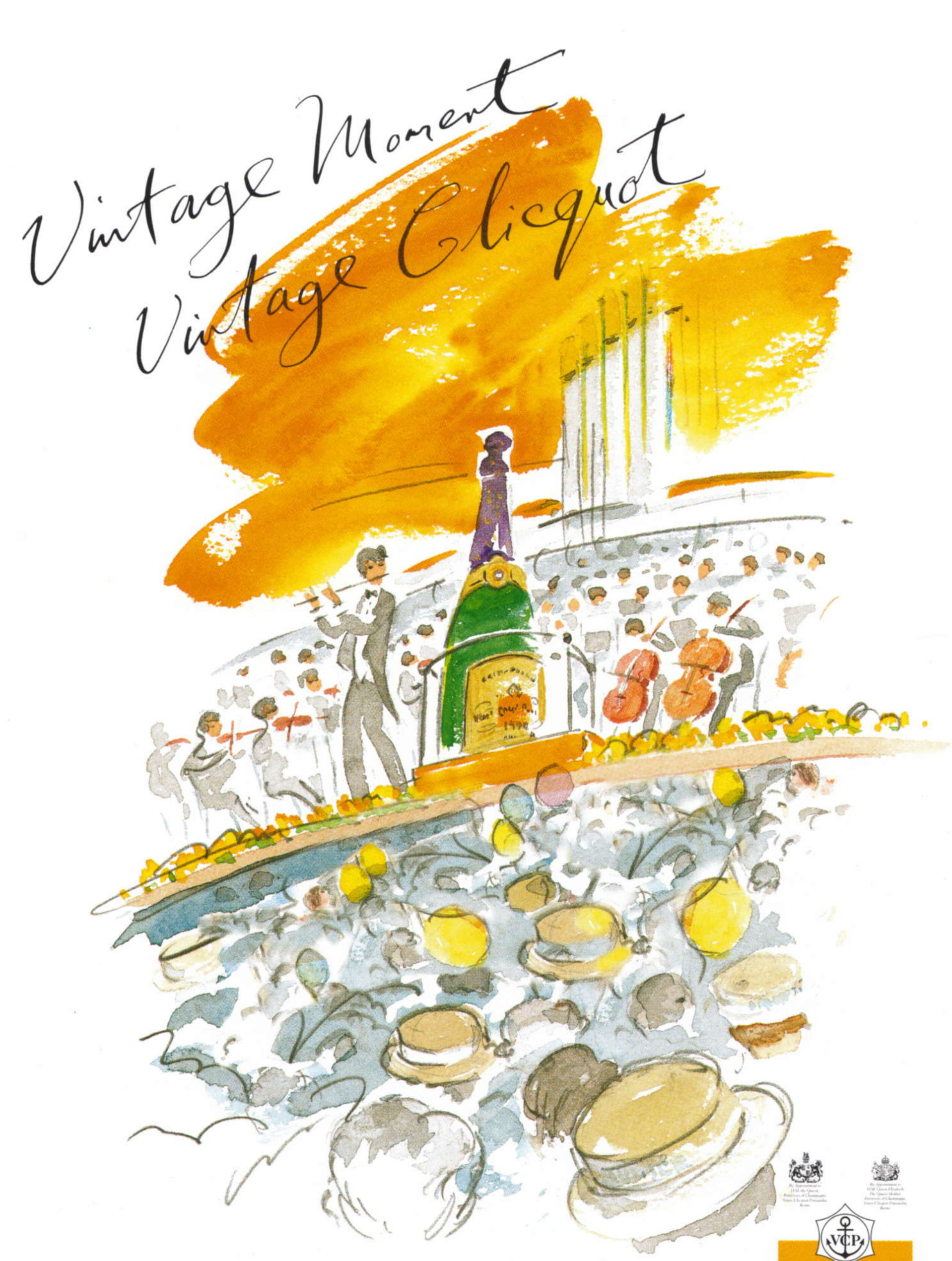
Eduard, Johann and Joseph Strauss

cases, had nothing to do with the real merit of the work, but solely with the fact that in his operetta Strauss had enshrined the frivolity of the 1860s - the hero a rentier, a man of private means, a capitalist, the centre of the plot of a ball whose perpetrator is immensely wealthy and bored withal. It was only success in another place that, as with Strauss's *Blue Danube Waltz*, brought the Viennese to see beyond their present feelings and to recognise the greatness of the music. It was Paris that had given the seal of success to the *Blue Danube*, and now it was Berlin's turn, for when *Die Fledermaus* was produced there in June 1874 it was a *succès fou*. Even so, it was not until September that Max Steiner, director of the Theater an der Wien, slipped it back into the Viennese repertory. Then it earned its full reward and has remained, and will always remain, the greatest operetta ever written.

But we have begun with the end first. In the musical life of the 1860s light entertainment was provided by Austrian adaptations of Offenbach's operettas; the debunking wit and ironic melodic charm of the French-German master fitted exactly the mood of the Viennese. Used as they were to sentimental plays with songs, the bite of Offenbach and his two principal librettists, Meilhac and Halévy, came as a welcome astringent. Offenbach's popularity in Vienna lasted hardly more than a decade, for in 1871 he fell from favour in Paris and Germany, the French considering him responsible for the moral flabbiness that led to their defeat in the war with Prussia (a bit of muddled thinking typical of a nation in defeat) and the Germans blaming him for having, as a German, gone over to the French. All this must have had some effect in Austria, for Offenbach retired from the Viennese stage, leaving the way wide open for Strauss, who was certainly his inferior as a stage-craftsman, though not as a melodist. For a while Franz von Suppé, Dalmation-born of Italo-Belgian descent, had some success on the stage. Nowadays we know him only by his overtures, the works to which they preceeded having fallen into disuse.

But it was Offenbach whose operettas had made the theatrical stars of Vienna. In Paris his star had been Hortense Schneider, here in Vienna it was two women - Josefine Gallmeyer and Marie Geistinger - who triumphed in his works. Die Geistinger is the one that concerns us here, for she was the first Rosalinde, as well as the co-director of the Theater an der Wien which produced all but three of Strauss's sixteen stage works. She was not Viennese, having been born in Leipzig, but made her debut in Vienna in 1865 in *La belle Hélène* and remained there until her death in 1884 at the early age of forty-eight. As much an actress as a singer (she appeared with success in Shakespeare), her performances in Strauss's operettas were undoubtedly a contributory factor to their first success. With a figure on nineteenth century lines, and curves that were generous as well as undeniably shapely, she must nevertheless have been a considerable singer to cope with Rosalinde's music.

By 1870, however, Strauss, Vienna's darling, had written nothing for the stage. He was forty-five and his waltzes were world-famous, his marriage to a rich woman had freed him from the drudgery of conducting, which had worn his father out. To his wife, Jetty Treffz, an ex-opera singer, the time was ripe for him to conquer the theatre, and she entered into conspiracy after conspiracy to achieve her aim. Undaunted by the fate of his last experience of setting words (the *Blue Danube*, whose words were silly, as well as political), she at last persuaded him by the ruse of having words put to some of his music and sung to him. Seeing that his music went well when united to words, Strauss was at last prevailed upon to write.



Veuve Clicquot

CHAMPAGNE OF THE SEASON

K. k. priv. Theater an der Wien.

Donnerstag den 14. Mai 1874.

Die Fledermaus.

Playbill for the first performance of Die Fledermaus

His first work, *Die lustiger Weiber von Wien*, libretto by Braun, Suppé's librettist, came to nothing because the composer wanted Gallmeyer to play the leading role, hardly tactful considering that her rival Geistinger was a director of the theatre which was to present the work. The second, *Indigo oder die vierzig Rauber*, was the first as far as posterity is concerned, and for the opening night the theatre was jammed to the doors. The libretto was so poor that the Viennese suggested that the forty robbers of the title were really the forty librettists! Max Steiner, the other director of the theatre, described it in the programme as the old story, arranged for the stage by himself - a noble act of self-sacrifice if ever there was. However, *Indigo* was a success because of Strauss's music, and he was launched on his career.

Strauss's second opera, *Der Karneval in Rom* (1873) was also a success, but it is with the third, *Die Fledermaus*, that Strauss played his Ace. *The Gypsy Baron* is generally supposed to have a better libretto, though it is more sentimental (perhaps that is why), but the complete distillation of gaiety and *joie de vivre* that the composer put into *Die Fledermaus* has never been equalled.

The libretto of Strauss's masterpiece is adapted from a French play by Meilhac and Helévy, Offenbach's librettists, and this is what attracted Steiner's attention to it. They in their turn had taken it from a German play by Roderich Bendix. Whatever the genealogy, though, there is a French quality about the mistaken identity of Alfred, and a German one in the idea of Falke's revenge. The plot is not perfectly constructed, in that Falke's revenge is too dependent on mere chance - Alfred's arrest as Eisenstein, Rosalinde's last-minute attendance at the ball, Adele's ability to go - but the net result is a series of situations, each of which contains enough dramatic irony to make it extremely amusing. Consider then: a lover arrested in error for a husband; two men pretending to each other to be French when in fact they are in reality prisoner and gaoler; a man making love to his own disguised wife; a maid, pretending to be an actress, meeting her master who is pretending to be a Marquis. This is all in the Aldwych farce tradition and very amusing. Strauss added music that is constantly tuneful and gay and at times genuinely comic (the Trio in Act 1 "So muss allein ich bleiben" is the best example of this).

Strauss's inspiration was great - when he first had the libretto he took fire, and, virtually cutting himself off from the world, he completed the whole score in forty-three days - a score of which nearly every bar is memorable and stamped with his own personality. Music is a great humaniser, and with this music he gave life to characters who in cold print are shabby (Eisenstein irascible, dissolute; Rosalinde playing with adulterous fire; Falke vindictive; Orlofsky dissipated and bored) and saved them from themselves, transforming them into warm, generous creatures with more than their fair share of charm. If Strauss was on the whole unsuccessful in his dramatic music, then he compensated for it by breathing into *Die Fledermaus* sufficient life to last an eternity.

Gordon Stewart 1960



Adele and Johann Strauss

Schani, Adele, and the Friendly City of Coburg

The situation was difficult, but not hopeless. The year was 1885 and Johann Strauss II, the Catholic-baptised composer with a Jewish family history, wanted to finalise his separation and marry his mistress Adele. Schani, as the composer was known to his intimates, had divorced his second wife, Lili, in 1882 in order to live with the 33-year-old Hungarian Jewess whose late husband, by coincidence, had also been called Strauss.

The problem was that although legally divorced from Lili, the powerful Catholic church authorities in Austria did not recognise this and marriage to Adele was not possible while Lili remained alive. There was a solution. But it meant that Johann and Adele had to change not only their religions, but also their citizenship. So the Austrian authorities were probably not too surprised when, on 4 November 1885, they received an application from the composer's representatives asking that Strauss be relieved of his Austrian citizenship in order to become a citizen of Saxony.

The German Empire would only allow Strauss to stay in Saxony on condition that he agreed to reside in the "friendly city of Coburg", which was ruled at that time by the art patron, Duke Ernst. After Adele and Strauss converted to Protestantism, Strauss's application was processed by the Coburg officials and he became, officially, a citizen of Saxony. There was now nothing preventing his marriage to Adele and, on the 15 August 1887, Johann Strauss married for the third time.

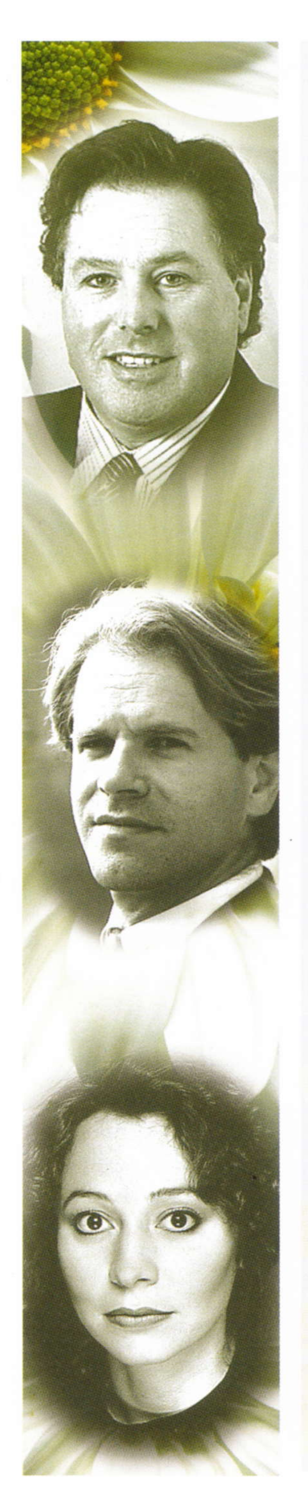
Strauss's "immoral" and politically incorrect life-style was looked upon with disapproval by many of the top people at the Royal Court, with the result that his application to become the court's musical director was turned down. Indeed, in May of 1856 he received a letter from the court proclaiming that his music was "revolutionary" and that Strauss himself was "thoughtless, immoral, and a squanderer."

Strauss's marriage to Adele, and the means by which it had occurred, was a thorn in the sides of several members of the Strauss family; but it also resulted in information being readily available to various Strauss biographers. Because, after the composer's death, Adele proved to be a great source of information, as she had complete access to archive material. These biographies, along with copies of letters, often pornographic in content, between Strauss and his earlier wives and lovers, further heightened interest in the dead composer.

The Strauss family legend was further fostered by his brother Eduard, who declared that after the breaking-up of the Strauss orchestra, all its music manuscripts should be burnt. Eduard had also proclaimed that his great grandfather was Spanish and was descended from a Marquis. Interestingly enough, his great grandfather on his mother's side was the son of a fruit handler from Luxembourg.

In fact, his great grandfather on his father's side was a Hungarian Jew, born in 1720. This fact only came to light some over 200 years later, as the result of research amongst the records in St. Stephen's Cathedral in Vienna in the 1930s. For reasons of their own, the Nazis chose to ignore these findings and declared that Johann Strauss was a fully Aryan German. They even went to the trouble of making an official announcement that "the German waltz king was most certainly not a Jew".

Kurt Palm



Biographies

RICHARD BRUNNER Tenor (USA) – Eisenstein

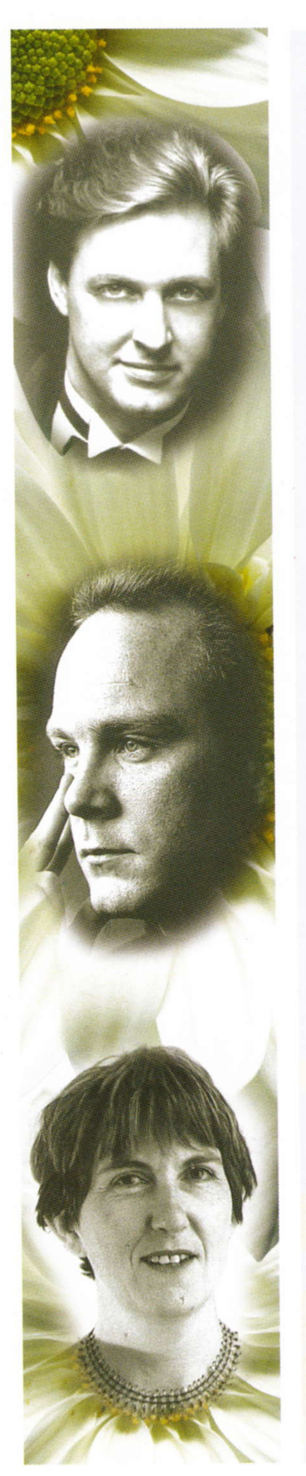
Richard Brunner has appeared with many leading opera companies in North America and Europe and he has also sung in South America and Japan. He made his European debut in Nice in 1988-'89 as Froh in *Das Rheingold* and this was followed by engagements in Paris and at the 1989 Spoleto Festival. In the same year he sang in *Parsifal* at the Bayreuth Festival, to which he has returned frequently. He has also sung in Graz (Don José), Glasgow (Florestan), St Gallen (Horace in Schoeck's *Venus*) and at the Vienna State Opera where his roles included Florestan, Elemer in *Arabella*, Narraboth in *Salome*, Cassio in *Otello*, Walter in *Tannhäuser*, Erik in *Die fliegende Holländer* and Boris in *Katya Kabanova*. Richard Brunner's extensive repertoire also includes Walter von Stolzing, Gounod's Faust, Bacchus in *Ariadne auf Naxos* and roles in Hindemith's *Cardillac* and Strauss's *Friedenstag*. He has recorded *Le nozze di Figaro* under Barenboim for Erato. He has also performed frequently in concert with major symphony orchestras in important American concert halls.

CLAUDIO BÜCHLER (Argentina/Austria) – Chorus Master

The son of Argentinean parents, Claudio Büchler was born in Oslo and reared in Austria. He started studying piano at the age of six and later took up the French Horn. After graduating from Vienna's Theresianische Akademie in 1973 he continued his higher education in horn, composition and conducting at the Faculty of Music in the University of Vienna and took a Diploma in Orchestral Conducting under Otmar Suitner in 1981. He has also participated in conducting courses and masterclasses with Leonard Bernstein and Gerd Albrecht. Claudio Büchler has held conducting and répétiteur positions in Vienna, Passau, Regensburg, Magdeburg and Dublin, where he last appeared as Chorus master and Assistant Conductor with Opera Ireland in 1994. In 1990 he was invited to guest conduct in Argentina and he has also worked at the Aix-en-Provence Festival, at the Opera of Monte Carlo and with the Mozarteum Orchestra of Salzburg.

JOYCE CAMPANA Mezzo-soprano (USA) – Prince Orlofsky

Ohio-born Joyce Campana made her European debut at the Dresden Semper Opera recently in the title role of Rossini's *La Centerentola*. In the USA, where she has appeared with many opera companies, her other Rossini roles include Rosina in *Il barbiere di Siviglia* and Isobella in *L'italiana in Algeri*. She has also sung Puccini's Suzuki, Jenny in Weill's *The Threepenny Opera*, Baba the Turk in *The Rake's Progress* and the title roles in *Carmen*, *Der Rosenkavalier* and Blitzstein's *Regina*. On the concert platform she has been soloist in choral works by Verdi and Beethoven and has sung Mahler's song-cycle *Lieder eines fahrenden Gesellen* with leading American orchestras. She recently gave a recital of scenes and arias at the Belle Isle Summer Music Festival in France. Joyce Campana has received awards from the Metropolitan Opera National Council and the International Enrico Caruso Competition, where she was chosen as one of the three top finalists by Giulietta Simionato.



Biographies

JOHN HANCOCK Baritone (USA) – Dr Falke

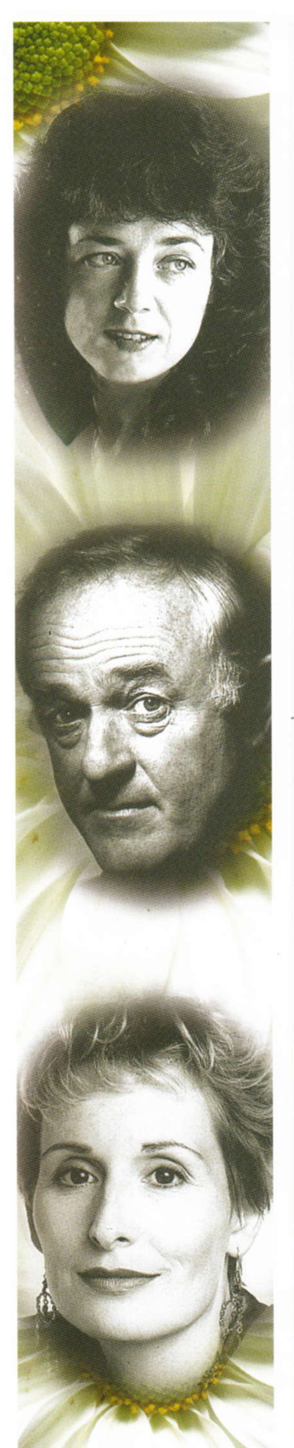
A native New Yorker, John Hancock studied French Literature at Occidental College and at the Sorbonne before pursuing his musical education at the Juilliard School. Career highlights include: the title role in *Eugene Onegin* for Opera Ireland; Marcello in *La Bohème* at Canadian Opera Company and Glyndebourne; Sharpless in *Madama Butterfly* and Rossini's Figaro at Pittsburgh Opera; Belcore in *L'elisir d'amore* and Albert in *Werther* at Florida Grand Opera, Miami; *Carmina Burana* at l'Opéra de Montréal and New York City Opera; Valentin in *Faust* and Enrico in *Lucia di Lammermoor* at Opera Company of Philadelphia; Lord Henry in Lieberman's *The Picture of Dorian Gray* at l'Opéra de Monte Carlo; le Duc in Bizet's *La jolie fille de Perth* at Opéra de Rhin, Strasbourg; Figaro (*Barbiere*), Marcello, Silvio (*Pagliacci*) and Malatesta (*Don Pasquale*) at New Israel Opera, Tel Aviv.

DAVID T. HEUSEL (USA) – Conductor

American-born David T. Heusel, who returns to Opera Ireland for the fourth time, began his professional career in 1975 as Musical Assistant for the Whitewater Opera Company in Richmond, Indiana. In 1981 he moved to Germany where, for nine years, he worked at Oberhausen, Kiel and Dortmund as vocal coach, Head of Musical Staff and House Conductor, developing a repertoire of over 90 operas, operettas, musical comedies, ballets and contemporary works. In 1990 he became Assistant Conductor of the Philharmonic Orchestra at l'Opéra de Nice where he was also able to expand his concert repertoire. From 1994 to 1996 he was house conductor at the Opéra Comique in Paris. While at the Comique he guest conducted *Rigoletto* in Osaka and assisted James Levine in Wagner's *Ring* cycle at Bayreuth. Since 1997 Mr Heusel has conducted in Japan, the USA and Germany. In January he made his Swiss debut at the Grand Théâtre de Geneve with *La fille du régiment*, which was televised live. Future plans include *L'elisir* in the USA and *Le rossignol/Cavalleria* in Japan.

URSULA HÜBNER (Austria) – Set Designer

Ursula Hübner began her studies in stage design at the Mozarteum in Salzburg and went on to study art at the Academy of Applied Arts in Vienna. During the past decade she has worked on various productions with Kurt Palm and Renato Uz. Many of these were staged in unusual locations, places such as old factories, riding stadiums, petrol stations and airport lounges. She has also designed for theatres in Vienna, Zurich, New York and Ulm. She now lives in Vienna and Lintz, where she is a Professor of Art at the University for Art and Industry.



Biographies

MAIRÉAD HURLEY (Ireland) – Répétiteur

Mairéad studied under Rhona Marshall at the RIAM in Dublin as well as at UCD and the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. She has prepared operas for Opera Ireland (most recently *The Tales of Hoffmann*), Opera Touring Company, Opera Northern Ireland and the RTÉ Proms. Two years ago she toured Northern Ireland with ONI's *The World of Opera* and she has since worked on ONI's *Madama Butterfly*, *Idomeneo* and *Hansel and Gretel*

FRANK KELLY (Actor (Ireland) – Frosch

Frank Kelly, who plays the incorrigible Fr Jack in the multi-award winning TV series *Father Ted*, now adds opera to a career that already spans radio, television, theatre and films. He has played a wide variety of roles in Irish theatre and has toured extensively in the USA and Canada. His film credits range from *Ryan's Daughter* to *The Italian Job*, *Taffin*, *The War of the Buttons* and, most recently, *Aristocrats*.
Television appearances include *The Year of the French*, *Memoirs of an Irish RM*, *Remington Steele* and *Troubles*. He also appeared for twelve years in *Hall's Pictorial Weekly*. Frank has written widely for TV and radio and recorded many radio plays. His own weekly radio comedy show, which eventually generated a million listeners, ran for seven years. He has released six albums of his comedy material and written a successful comedy novel, *The Annals of Ballykilferret*, which was serialised on radio. His spoof on The Twelve Days of Christmas was recently published by O'Brien Press.

JANIS KELLY Soprano (UK) – Rosalinde

Glasgow-born Janis Kelly has a wide repertoire of operas, operettas, musicals and recordings. As a regular guest with ENO, she has sung Mozart's Countess, Rose Maurant in Weill's *Street Scene* and, recently, Romilda in Handel's *Xerses* as well as roles in operas from four centuries by composers ranging from Purcell to Birtwhistle and Glass. For Opera North she has performed the Countess, Musetta and Magnolia in *Showboat*. Frequent appearances in Opera Factory productions include Monteverdi's *Poppea*, Cavalli's *Calisto* and Tippett's *Knot Garden*. She also filmed David Freeman's Mozart cycle for Channel 4. Outside the UK she has appeared with Anchorage Civic Opera, Handel Opera at the Midem Festival in Cannes, and as Mimi with Opera South in Cork. Her festival appearances include Handel with William Christie at Aix-en-Provence and Haydn and Mozart at Garsington. Janice also appears frequently in concerts and recitals. Recent overseas engagements have taken her to Spain, Portugal and Switzerland. She will sing the title role in *La traviata* for Opera North next year.



BIOGRAPHIES

MICHAEL KRISTENSEN Tenor (Denmark) – Alfred

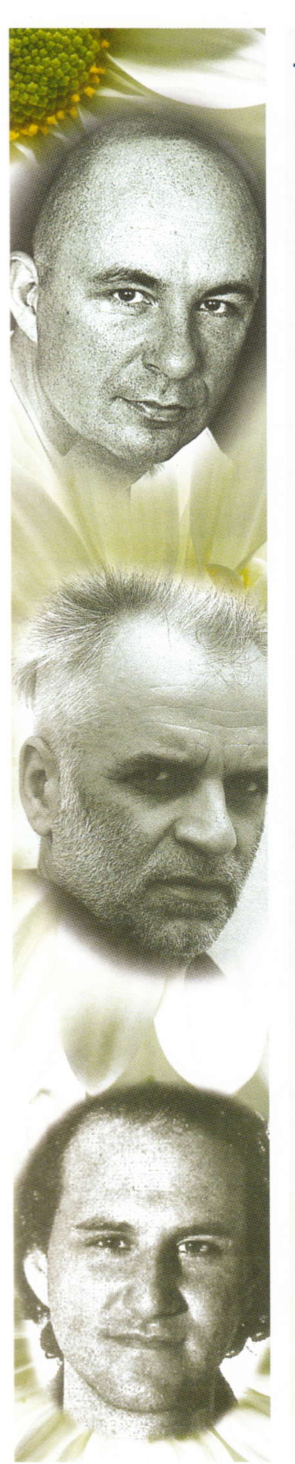
Michael Kristensen studied at the Royal Opera Academy in Copenhagen, from where he graduated in 1994, the year in which he also joined the Royal Opera. His roles include Don Ottavio, Tamino, Leander in Nielsen's *Maskarade*, Truffaldino in Prokofiev's *Love of Three Oranges*, Cassio, Steuermann in *Der fliegende Holländer*, Pedrillo, Brighella in *Ariadne auf Naxos*, Elemer in *Arabella* and Arbace in *Idomeneo*. Next season he will be singing Nemorino at the Royal Opera in Copenhagen. Michael Kristensen has appeared in concert with several Danish symphony orchestras and has sung in Schubert's *A flat Mass* with the Oslo Philharmonic under Heinz Wallner. On CD he has recorded Nielsen's *Maskarade* under Ulf Schrimer for Decca and Koppel's *Moses* with the Danish Radio Symphony Orchestra as well as Britten's *A Birthday Hansel*. He will shortly be recording the role of Valenin in Weyse's *The Sleeping Draught* with the Danish Sinfonietta.

JOHN MCKEOWN (Ireland) – Assistant Director

John McKeown has worked extensively in the theatre as a composer. His credits include Co-Motion's production of Joe O'Byrne's *The Sinking of the Titanic*; Tin Drum's *The Kiss of the Spiderwoman*; Edna Walsh's *Tales from Havilah* and Stage Company's *Lady Chatterly's Lover*. Recent endeavours include successfully completing a BA in Film Production, acting as choral co-ordinator for Michael Flatley's Hyde Park extravaganza *Feet of Flames* and assistant director of Colin Mawby's children's opera *The Torc of Gold*. John McKeown's most recent composition, *Sanguis Innocens*, is due to be performed by the National Chamber Choir in 1999. He is also an Opera Ireland veteran, having been a chorus member in many of its recent productions.

JAMES NELSON Tenor (Ireland) – Dr Blind

Sligo-born James Nelson is a BA, B Mus (Hons) graduate from University College Dublin. As an oratorio soloist, he has performed more than 60 works, including the Narrator in *L'Enfance du Christ* alongside Katia Ricciarelli in Rome and Florence, and Frank Martin's *Golgotha* in Bern and Zürich. In opera, his roles include Vitek and Hauk in *The Makropoulos Case*, Paul in *The Grand Duchess* and Ajax I in *La belle Hélène* for Scottish Opera; Lensky in *Eugene Onegin* in Russia; Tichon in *Katya Kabanova* for OTC and in Portugal; Cecco in *Il mondo della luna* for OTC and the Buxton Festival; Snout/Wall in *A Midsummer Night's Dream* for Singapore Lyric Opera; and roles for Opera Ireland, OTC, Opera South, Wexford Festival and New Israeli Opera. Forthcoming engagements include Sellem in *The Rake's Progress* for OTC and Mozart's Don Basilio for Scottish Opera.



BIOGRAPHIES

GERARD O'CONNOR Bass (Ireland) – Frank

Born in Co Galway, he received the Guinness Bursary at the National Opera Studio in London. His roles include Colline (*La Bohème*), Pistol (*Falstaff*), Baron Zeta (*Merry Widow*), Antonio (*Figaro*) and the Bonze (*Madama Butterfly*), all for Opera Ireland; Parson/Badger (*Cunning Little Vixen*) for Opera Northern Ireland; Alidoro (*La Cenerentola*) at Castleward; the Abbot (*Curlew River*) at Covent Garden Festival; Snug/Lion (*Midsummer Night's Dream*) for Singapore Lyric Theatre; Sparafucile (*Rigoletto*), Simone (*Gianni Schicchi*) and Il Cieco (*Iris*) at Holland park; St John in the world premiere of James Wilson's *A Passionate Man* in Dublin; Sarastro (*Magic Flute*) and Osmin (*Zaire*) for Opera Theatre Company in Ireland, Holland and Belgium; Mamirov (Tchaikovsky's *The Enchantress*) at Brighton Festival, a role he also covered at the ROH Covent Garden; and various roles for RTÉ and Wexford Festival. Gerard O'Connor's future plans include singing the three villains in *Hoffmann* in the UK.

KURT PALM (Austria) – Director

Born in Upper Austria in 1955, Kurt Palm has been working as a director in theatre and on television for almost sixteen years. In Austria, he directed Alan Bennett's *Kafka's Dick*, Gustave Flaubert's *Le sexe faible*, Flan O'Brien's At Swim Two Birds, Frederick Knott's Dial M for Murder and many other plays. At the Vienna Festival he directed the world premiere of Grilparzer and Futscher's *The Wild Hunter* and in New York he has done an evening of Bertolt Brecht's erotic songs and poems, *In her Mouth the Taste of Another Man* and the Wolfgang Bauer double-bill *Magic Afternoon* and *Tadpoletigermosquitos at Mulligan's*. Kurt Palm has also directed festivals devoted to the works of musicians and writers as diverse as Mozart, Webern, Stifter and Joyce. His first feature film, an adaptation of Flan O'Brien's *At Swim Two Birds*, has received accolades at major festivals, including the Dublin Film Festival earlier this year.

ADAM SILVERMAN (USA) – Lighting Designer

Adam Silverman's opera credits include *Macbeth*, *Eugene Onegin* and *Merry Widow* for Opera Ireland; *Giasone* directed by Alden at Spoleto Festival, USA; *La traviata* directed by Alden for New Israeli Opera; *Der Rosenkavalier* directed by Kaegi in Seattle; *Faust* at Welsh National Opera; *L'etoile* at Opera Zuid, the Netherlands; *Il turco in Italia*, *Boris Godunov, House of the Dead and Wozzeck for Long Beach Opera; La Périchole*, *Orfée aux enfers*, *Les mamelles de Tiresias* and *La colombe* for L'Opéra Français de New York; *Il re pastore* and *Lucia* for Boston Lyric Opera. Adam Silverman's theatre credits include *Bartholomew* Fair (Royal Shakespeare Company); *As You Like It* (Shakespeare Theatre Washington); and Lawrence Boswell's production of *Beauty and the Beast* at London's Young Vic. *A Tale of Two Cities*, directed by Alan Stanford at Dublin's Gate Theatre; *The New Bozena* (Cherry Lane, NY); *Dark Ride* and *Devil Inside* (SoHo Rep, NY). He has also designs for Blue Dance Theatre, Minneapolis Dance Theatre and choreographer Martita Goshen.



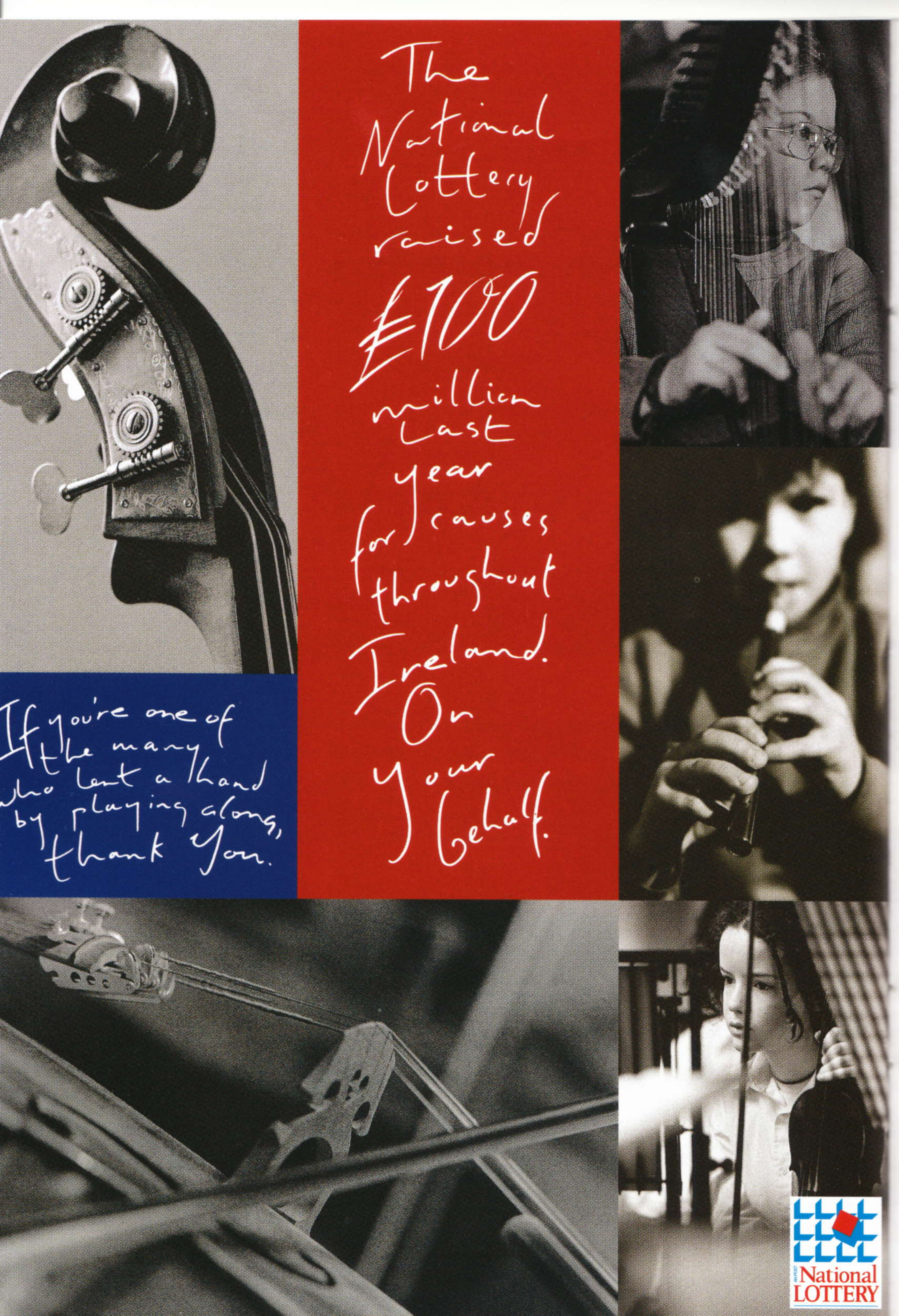
Biographies

RENATO UZ (Austria) – Costume Designer

Renato Uz was born in Salzburg, where he studied stage and costume design at the Mozarteum. After some years spent as an assistant, he began his career as an independent designer in 1985 and has worked on productions in Hamburg, Zurich, Vienna, Stuttgart, Frankfurt, Nürnberg and many other places. Since 1991 he has also acted in plays and in Kurt Palm's film adaptation of *At Swim Two Birds*. His most recent designs were for Nico Dostal's operetta *Clivia* at the Dresden Staatsoperette this year.

LOUISE WALSH Soprano (Ireland) – Adele

Born and educated in Dublin, Louise Walsh was second prize winner in the 1994 Belvedere International Competition in Vienna. She studied singing with Mary Brennan at the DIT College of Music in Dublin, then at the RNCM in Manchester and the National Opera Studio in London. In October 1995 she joined Stuttgart Opera where her roles have included Sandman and Dew Fairy in *Hänsel und Gretel*, Serpina in Pergolesi's *La serva padrona*, Servilia in *La clemenza di Tito*, Xenia in *Boris Godunov*, Pauline in *La Vie Parisienne*, and Musetta in *La Bohème*. For ONI she sang Ilia in Idomeneo and the title role in Janácek's *The Cunning Little Vixen*. Louise Walsh has also appeared in Handel's *Tamerlano* withOTC, with whom she will Anne Trulove in *The Rake's Progress* in February. Her other roles include Mozart's Susanna, the Fairy in Massenet's *Cendrillon* and Britten's Tytania, Last season she made her debut at La Monnaie in Brussels as a Flower Maiden in *Parsifal*.


The National Lottery raised £100 million last year for causes throughout Ireland. On your behalf.
If you're one of the many who lent a hand by playing along, thank you.
National LOTTERY

OPERA IRELAND CHORUS

SOPRANOS

Rosemary Collier, Roz McCrane, Niamh O'Brien, Niamh O'Brien, Sylvia O'Brien, Sandra Oman, Mary O'Sullivan, Michelle Sheridan, Roisín Toal.

MEZZO-SOPRANOS

Linda O'Mahony Gallagher, Sandra Gudgeon, Niamh Kelly, Maggie Killian, Petriona McAleer, Dara MacMahon, Cora Newman, Dearbhla Walsh.

TENORS

Tom Cregan, Dermott Doyle, Frank Dunne, Kevin Ferguson, Matthew Gilsenen, Joe Roche, Colin Rothery, Darrel Simpson.

BASSES

Des Capliss, David Darcy, Roland Davitt, Jeffrey Ledwidge, Lorcan O'Byrne, Conor O'Reilly, Nyle Wolfe

The core membership of the Opera Ireland Chorus comes from the National Chamber Choir

CREDITS

Grateful thanks to:

Dr Enzo Farinella, Italian Cultural Institute
Stephen Molloy, Abbey Theatre
Oddie & Cecilia
Killian McNulty & Ivan Hardy
Ann Myler & Leonore Mc Donagh, Inchicore VEC
Cannon Bertram & Ken James, St Mary's Church

Scenery Constructed by:	Theatre Production Services
Scenic Artists:	Fiona Leech and Liz Murphy
Costumes made by:	Judy Ward and Ian Matheson
Tailor:	Denis Darcy
Wardrobe Assistant (UK):	Lucy Baxter

RTÉ

Opera Ireland would like to acknowledge the major role played by Radio Telefis Éireann in furthering the provision of popular opera produced to a high international standard. Since 1950, RTÉ has made its orchestras available for the twice-yearly opera seasons at a subsidised rate. The motivation and commitment of its individual orchestral players adds greatly to the public's enjoyment of our opera presentations. Through both its outlets, RTÉ continues to promote and encourage the arts and we are particularly grateful to all our friends in radio and television who support us.
Opera Ireland is equally appreciative of the unequivocal support of the RTÉ Authority, the Marketing Department and the Administration and Public Relations team in the Music Department.

RTE CONCERT ORCHESTRA

PRINCIPAL CONDUCTOR: Proinnsías Ó Duinn

1st Violins
Michael d'Arcy (Leader)
Michael Healy (Co-Leader)
Pamela Forde
Eileen Murphy
Ruth Murphy
Debby Ellis
Nicola Cleary
Lucy Perkins

2nd Violins
Elizabeth Leonard
Paul O'Hanlon
Jennifer Cassidy
Carol Quigley
Arthur McIver
Donal Roche

Violas
Ruth Mann
Michelle Lalor
John Murphy
Samantha Miller

Cellos
Nick Boothroyd
Catherine Behan
Hilary O'Donovan
Delia Lynch

Double Basses
Seamus Doyle
Daniel Whibley

Flutes
Elizabeth Petcu
Deirdre Brady

Piccolo
Deirdre Brady

Oboes
Peter Healy
David Agnew

Clarinets
Michael Seaver
Jean Duncan

Bassoons
John Leonard
Carole Block

Horns
David Carmody
Declan McCarthy
Fearghal Ó Ceallachain
Mary Curran

Trumpets
Bernard McNeill
David Martin

Trombones
David Weakley
Jonathan Clifford

Bass Trombone
Patrick Kennedy

Timpani
John Fennessy

Percussion
Massimo Marraccini
Tony Kavanagh
Derek Bolger

Harp
Emma Ramsdale

ADMINISTRATION

Director of Music
Niall Doyle

Head of Orchestras/ Performing Groups
Simon Taylor

Orchestra Manager
Sam Ellis

Planning Co-ordinator
Niamh Killeen

Librarians
Simon Klyne
Francis Hughes

PR/Promotions Executive
Laurie Cearr

Concerts Manager
Claire Meehan

PR/Promotions Assistant
Sandra Ellis

Orchestral Assistants
Colm Hanlon
Daniel McDonnell

FOUNDATION SPONSORS







Mrs Margaret McDonnell





Clancourt Group Holdings





Arther Cox & Co.





Württemberger
Hypo

CORPORATE SPONSORS



M & G Limited

Bank of Ireland Finance 

J&H MARSH & McLENNAN

National Cold Storage

Brennan Insurances

BRYAN F. FOX & CO.
SOLICITORS

Ulster Bank



CRH
The International Building Materials Group



SIEMENS NIXDORF

DUNNES STORES
For Even Better Value!

Statoil Ireland





IRISH INTERCONTINENTAL BANK LIMITED





Veuve Clicquot
in association with
Finlater Wine Merchants

PATRON MEMBERS

Bannon Norbert Mr
Berkeley Claire Mrs
Bielstein Juergen Mr
Boland Sylvester P Mr
Bourke E J Mr
Bourke Ted Mr
Bowler Gillian Ms
Brennan Patrick J Mr
Burke Adrian Mr
Burke Patrick Mr
Butler Tom Mr
Byrne Breffni Mr
Byrne Seamus Mr
Byrne Joyce Mrs

Cleary Joan E Mrs
Collins Maurice P Mr
Conlan Patrick Mr
Connelly John & Sinead
Cullagh Thomas Mr
Cunningham William T Mr

Daly Marcus Mr
Deane Fran & Joe
Deering John Mr
Diamond Alec Mr
Dunne Thomas B Mr
Dunne Tony & Rita
Dunphy Tom Mr

Elliott James Mr
Eustace Peter Prof

Fagan Patrick & Anne
Foley Maurice & Maire

Gallagher Joseph E Mr
Gilligan P T Mr
Grace Ken Mr
Gray Joan Mrs
Hamell Pat Mr
Harkin Maura Ms
Hastings Robert Mr
Hayes Michael Mr

Hely Hutchinson Mark Mr
Heneghan P D Mr & Mrs
Herbert Daniel N Mr
Hickey S.C. Henry Mr
Hodkinson Barry Mr
Houlihan Michael Mr
Hughes Anthony Prof
Hurley Helena Dr

Jackson Celia Ms
Johnson Nuala Ms
Jones Christopher Mr

Keane David Mr
Keenan Dr Marguerite
Kelleher Sean Mr
Kelly Paul A Mr
Kenny Edmond A Mr
Kenny Vivian & Eveleen

Lass David Mr
Lennon Declan Mr
Lepere John Mr
Linehan T Anthony Mr
Long Carmel Dr

Macnamara Mary Ms
Maguire Louisa & Conor
McConnell Sheila Mrs
McCullough Denis Mr
McGlade Paul Mr
McGonnigal Patricia Ms
McGough Joseph Dr
McGough Nancy Dr
McGuire William J Mr
McInerney Doreen Ms
Meagher Michael & Pauline
Menton James G Mr
Moloney Gay Mr
Mooney Bart Mr
Mooney R A H Mr
Murphy Gerard Mr

New Mary Ms
Nolan Doreen Dr

O'Beollain Annraoi
O'Buachalla Julia Mrs
O'Byrne Clodagh Ms
O'Connor Angela Mrs
O'Donnell John Dr
O'Donoghue Donagh Mr
O'Kelly Dermot J Dr
O'Mahony G A Mr
O'Malley Sharon Ms
O'Mara Claudia Ms
O'Mara-Walsh Eileen Ms
O'Reilly Terence Mr
O'Rourke Frank Mr
O'Toole Antoniotti Sabrina Ms

Pate Gordon Mr
Pierce Dermot Mr
Pollmeier Ranka Mrs
Prendiville Walter Prof

Roche Donal M Mr
Ryan Mr Richie

Smith Paul G Mr
Smyth James J Mr
Stevens Bill Mr
Sutherland Peter Mr

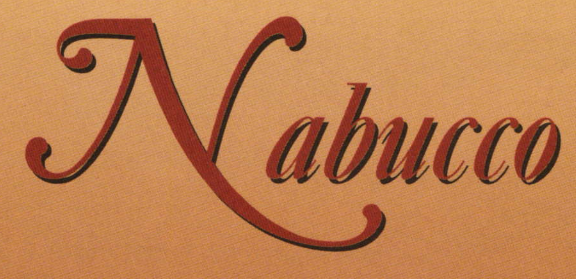
Tierney Daniel P Mr
Tierney Pauline Mrs

Tucker Syl A Mr
Victory Donal Mr

White Therese Dr



presents



Giuseppi Verdi

Starring MARK HOLLAND in the title role together with a national and international cast including EIRIAN JAMES, ALAN OAKE, and REGINA HANLEY

Lyric Opera Orchestra and Chorus

Conductor: MARCO ZAMBELLI
Director: VIVIAN COATES
Lighting designer: DEREK O'NEILL

NATIONAL CONCERT HALL, DUBLIN
Wednesday 3 February 1999 at 7.30 pm

Booking opens at NCH on 1 December 1998

AN IDEAL CHRISTMAS GIFT

FRIENDS

Alexander Karl & Grainne
Anthony Denise Ms
Archer Patricia Mrs

Banks Geraldine Miss
Banotti Mary M.E.P. Ms
Barrington Donal Mr Justice
Barrington Maryrose Mrs
Barry Delia Ms
Begley Anita Ms
Bennett Ann Mrs
Benson Alan Mr
Bermingham Pascal & Nuala
Black Maureen Mrs
Blake John Mr
Bobbett Julia Ms
Boland Dan Mr
Bolger Jackie
Bonnar Douglas K Mr
Bourke Roderick Mr
Bourke Richard E Mr
Bowman Cyril Mr
Brady Margaret Lysaght Mrs
Brady Mary J Miss
Brady Owen & Yvonne
Bray Joan Mrs
Breathnach Jutta Ms
Brennan Brian Mr
Brennan Gabriel Mr
Brennan John B Mr
Brennan Stephen Mr
Britton William J Mr
Brockie Luke Mr
Brosnan Dr & Mrs J
Brown Tony Mr
Browne David Mr
Browne Vincent & Shirley
Broxson Alan Mr
Bruton P D Mr
Bryce Roisin Ms
Buckley Emer Dr
Buckley Joan Mrs
Burke Bob Mr
Burnell A W Mr
Burns M Mrs
Bustard Aubrey Mr
Byrne Brendan Mr
Byrne David Mr
Byrne David & Niamh
Byrne Des Mr
Byrne Dermot Mr
Byrne Dermot J Mr
Byrne James Mr
Byrne John Mr
Byrne Margaret Mrs
Byrne John F R Mr

Caffrey John Mr
Cafolla Eleanor & Dimitri
Cahalane Seamus F Dr
Cahillane Dermot Mr
Callaghan Brendan Dr
Callanan Fionnbar Mr
Campbell Audrey Ms
Cantwell Anne Mrs
Carey P & E Mr & Mrs
Carey Maura B. Mrs
Carney John D. Mr
Carney Tom Mr
Carolan Adrienne Miss
Carroll Eithne Mrs
Carroll Mella Miss Justice
Casey Francis A Mr
Cassidy Hilda Ms
Cassidy James Mr
Chalker Robert P Mr
Chambers Maeve Ms
Chapman David L Mr
Clare Anthony Professor
Clarke Margaret & Colm
Clarkin Niall Mr
Clarkson W J Mr
Cody Nicholas Mr
Coffey Mary Mrs
Coghlan Paul Senator
Coghlan T M & Mary Dr
Coleman Angela & George
Collins Alan Mr
Collis Peter R.H.A. Mr
Condon Stephanie Mrs
Condren Leonard & Mary Drs
Conheady Bried Ms
Conlon Raymond G Mr
Connolly Diana Mrs
Connolly Mary Mrs
Connolly SC Patrick Mr
Conroy Margaret Mrs
Conway Jim Mr
Conway John Mr
Corbett J Miss
Corboy Alice Dr
Corcoran Annie Mr
Corcoran Breda Miss
Corr Niall Mr
Cosgrave Jans Mrs
Costelloe Patrick M Mr
Costelloe Paul & Anne
Cowan John Mr
Craigen Eric I B Mrs
Creedon G A Mr
Crosbie Joan M Mrs
Crotty Thomas P Mr
Crowley Anthony Dr
Crowley Ellen Mrs
Crowley Sheila Ms
Cuffe Robert C Mr
Cunningham E.D. Mr
Curtin Lavinia Mrs
Curtis Simon Mr

Dalrymple Neil Mr
Daly Angela Ms
Darling Michael Dr
Davidson J M E Miss
Deasy Martine Mrs
Delany Elizabeth Mrs
Delany Martin J Mr
Dempsey Edward J. Mr
Dempsey Kingsley J Mr
Dennis H B Mr
De Paor Padraig Mr
Dervan Anne C Mrs
Devin Nicky Ms
Devoy Helen Mrs
Dillon Carrigan Anne Mrs
Dillon Aidan Mr
Dodd Eileen Ms
Dolan John Mr
Dolan Ann E Mrs
Dolan Eileen Miss
Donegan Des Mr
Donnelly John Mr
Donovan Marian Ms
Dooley Enda Dr
Dooley Joan Mrs
Dower Pierce Mr
Dowling Simon P Mr
Downes Joseph H. Mr
Doyle Brian A Mr
Drumgoole Noel Mr
Duffy Maura Mrs
Duffy Thomas J Mr
Duggan Ann Mrs
Duggan Iain Fr
Dundon Joseph Mr
Dunleavy Patrick Mr
Durkan Joe Mr

Eagar Barbara Dr
Earley William Mr
Egan Monica Ms
Egar George E Mr
Ellis Eilish Mrs
Esses Clement Mr
Eustace Kristine Mrs

Fagan Mary A Miss
Fanning Sheila Mrs
Fawsitt Carol Mrs
Feehan Bernadette & Mervyn
Feighan Frank Mr
Fennelly John Mr & Mrs
Fennelly Maedhbhaine Mrs
Ferrier A M Ms
Fielding John F Dr
Finlay SC William Mr
Finlay Geoghegan Mary Ms
Fitzgerald D Ms
Fitzgerald Nora Ms
Flanagan Patrick Mr
Flanagan Sean T Mr
Flanagan William J Mr
Flegg Jennifer Ms
Foley Michael Dr
Forde Cyril Mr
Fox Elizabeth L Dr
Fox Ian Mr
Freeman Jeanne Mrs
Fuller R G C Dr
Funge Patrick Mr

Gallagher Cormac & Jean
Garland Clive Mr
Garvey Anne Clare Mrs
Giblin May Mrs

FRIENDS

Gibney Mick & Jo
Gibson John & Patricia
Gill Eamonn & Aine
Gilmor Dorothy Ms
Gilpin George Mr
Gleeson Maria Ms
Gogan Joe Mr
Goor Magsi Mrs
Gordon Stephen Mr
Gormley Dermod Mr
Gormley Philip G Mr
Graham Sylvia Ms
Gregory Jennifer Mrs
Greif Emer Ms
Grimley Roisin & Sean
Groarke Patrick J P Mr
Grogan Brendan & Patricia

Habersbrunner Eva Ms
Haden Moira Mrs
Halford Angela Ms
Hall Arthur & Grace
Hamilton Ebba.Countess
Hannon John C Mr
Hanrahan Dick Mr
Hanratty Bernard & Philomena
Hanratty Thomas Mr
Harpur Anthony & Clair
Harrington Carl Mr
Hautz John R Mr
Healy P A Mrs
Hearne G R Mr
Hederman O'Brien Miriam Ms
Henderson Ciaran Mr
Heneghan Brendan Mr
Hennessy John Mr
Hennessy Maura Ms
Herbert Fergal K Mr
Heyne Frieda Ms
Hickey Declan Mr
Hickey Denis Mr
Hickey Pamela Jean Ms
Higgins Aideen Ms
Higgins Niall P Mr
Hillis Noel Mr
Hobbs Ethel Mrs
Hogan Maire Mrs
Hogan Michael Mr
Holmes William Mr
Honan Deirdre Dr
Horgan Con Mr
Hughes F J Dr
Hughes Margaret Dr
Hussey Derry & Gemma
Hutton Kathryn Ms

Irvine R. Mr & Mrs
Italiano Di Cultura Istituto
Jennings Breda Mrs
Jones Liam Mr
Joyce Philip Mr
Kane Doris Mrs
Kane Joseph & Fiona
Kane KWS Mr
Kealy Regina Ms

Keane Annette & John
Keane Declan P Mr
Keane Frank A Mr
Keane Max Mr
Keane Frank X Mr
Kearney Brian Mr
Keelan Patrick Dr
Keenan Patrick O'Donnell Mr
Kehily Sheila Ms
Kelleher Kevin D Mrs
Kelly Carol Ms
Kelly Eileen Ms
Kelly Gabriel Mr
Kelly John P Mr
Kelly Patricia B Ms
Kennan Paul Mr
Kennedy Mary J Ms
Kennedy Susan Ms
Kenny Noel P Mr
Kenny Joan M Ms
Kenny Assumpta Ms
Kenny Charles Mr
Kenny Seamus Mr
Keogh Rhona Ms
Kierans Moira Ms
Killen Desmond M Mr
Kindlon T I Mr
Kingston Jerry Mr
Kinlen Dermot Mr Justice
Kirwan Rita Dr

Lavery Eithne Mrs
Lawson Conor Mr
Leahy Sarah Ms
Leavy Maura Ms
Lee Evelyn Ms
Lemass Maureen Ms
Lenehan James Mr
Leonard Barry Mr
Linehan Helen& Donal
Liston Noreen Ms
Little Tony Mr
Logan Breda Ms
Loughnane James Mr
Loughrey John Mr & Mrs
Lucas Kenneth Mr
Lynch Bill Mr
Lynch Kate Mrs
Lynch Kevin Mrs
Lynders Antoinettes Ms
Lyons Patrick D Mr

MacCarthy Joan Dr
MacConville Brendan Mr
MacGann G Mr
MacGowan W Prof
MacGuill James Mr
MacHale Carmel Ms
Macken Sheila Ms
MacMahon Marie Ms
MacMahon Philip Dr
MacManus Brian Mr
Madigan Pamela Ms
Magee Denis Mr
Magnier Paul Dr

Maguire Frank & Mary
Maguire Joe Mr
Maher Bryan Mr
Maher Paul Mr
Maher Monica M O Ms
Mallon Terence J Mr
Malone Yvonne Ms
Mangan David G Mr
Margey Hugh & Cora
Martin Peter Mr
Masterson James Dr & Mary
McAlester Eddie Mr
McAuley Eugene Mr
McBrinn Catherine Ms
McCabe Kevin Mr
McCaffrey Roderick Mr
McCague Eugene Mr
McCann Adrienne Ms
McCartan Padráig Mr
McCaw G A Mr
McClintock Michael Mr
McCormack James J Mr
McCormack Paddy Mr
McCullagh Anne Ms
McDonald, Brendan Mr
McDowell John L Mr
McDunphy Nuala
McEneaney Brendan S Mr
McEvoy P J Mr
McGarry John Mr
McGeown Elizabeth Ms
McGettigon Joseph Mr
McGonagle Catherine Ms
McGrane Tony Mr
McGrath Derek Dr
McGrath Seamus Mr
McGuckian Padraig Mr
McGuinness Kevin Mr
McHenry Monica Ms
McHugh Chris Mr
McHugh John P Mr
McIntyre Michael Mr
McKenna Barbara Ms
McKenna Edward Mr
McKenna Elizabeth Ms
McKenna Justin Mr
McKenzie Beryl Mrs
McLaughlin Annetta Ms
McLoughlin Ann J Ms
McLoughlin R Fr O P
McLoughlin Yvonne Ms
McMahon Larry Mr
McMullan Lesley Mrs
McMurry TBH Dr
McNeice Patrick Mr
McNestry Sarah Mrs
Meade Kevin Mr
Meade Philip Mr
Meagher Terry Ms
Menzies Don Mr
Millar James S Mr
Milofsky Fay Mrs
Milofsky Frank Mr
Moloney Michael Mr
Molony Ronan Mr

FRIENDS

Gibney Mick & Jo
Gibson John & Patricia
Gill Eamonn & Aine
Gilmor Dorothy Ms
Gilpin George Mr
Gleeson Maria Ms
Gogan Joe Mr
Goor Magsi Mrs
Gordon Stephen Mr
Gormley Dermod Mr
Gormley Philip G Mr
Graham Sylvia Ms
Gregory Jennifer Mrs
Greif Emer Ms
Grimley Roisin & Sean
Groarke Patrick J P Mr
Grogan Brendan & Patricia

Habersbrunner Eva Ms
Haden Moira Mrs
Halford Angela Ms
Hall Arthur & Grace
Hamilton Ebba Countess
Hannon John C Mr
Hanrahan Dick Mr
Hanratty Bernard & Philomena
Hanratty Thomas Mr
Harpur Anthony & Clair
Harrington Carl Mr
Hautz John R Mr
Healy P A Mrs
Hearne G R Mr
Hederman O'Brien Miriam Ms
Henderson Ciaran Mr
Heneghan Brendan Mr
Hennessy John Mr
Hennessy Maura Ms
Herbert Fergal K Mr
Heyne Frieda Ms
Hickey Declan Mr
Hickey Denis Mr
Hickey Pamela Jean Ms
Higgins Aideen Ms
Higgins Niall P Mr
Hillis Noel Mr
Hobbs Ethel Mrs
Hogan Maire Mrs
Hogan Michael Mr
Holmes William Mr
Honan Deirdre Dr
Horgan Con Mr
Hughes F J Dr
Hughes Margaret Dr
Hussey Derry & Gemma
Hutton Kathryn Ms

Irvine R. Mr & Mrs
Italiano Di Cultura Istituto
Jennings Breda Mrs
Jones Liam Mr
Joyce Philip Mr
Kane Doris Mrs
Kane Joseph & Fiona
Kane KWS Mr
Kealy Regina Ms

Keane Annette & John
Keane Declan P Mr
Keane Frank A Mr
Keane Max Mr
Keane Frank X Mr
Kearney Brian Mr
Keelan Patrick Dr
Keenan Patrick O'Donnell Mr
Kehily Sheila Ms
Kelleher Kevin D Mrs
Kelly Carol Ms
Kelly Eileen Ms
Kelly Gabriel Mr
Kelly John P Mr
Kelly Patricia B Ms
Kennan Paul Mr
Kennedy Mary J Ms
Kennedy Susan Ms
Kenny Noel P Mr
Kenny Joan M Ms
Kenny Assumpta Ms
Kenny Charles Mr
Kenny Seamus Mr
Keogh Rhona Ms
Kierans Moira Ms
Killen Desmond M Mr
Kindlon T I Mr
Kingston Jerry Mr
Kinlen Dermot Mr Justice
Kirwan Rita Dr

Lavery Eithne Mrs
Lawson Conor Mr
Leahy Sarah Ms
Leavy Maura Ms
Lee Evelyn Ms
Lemass Maureen Ms
Lenehan James Mr
Leonard Barry Mr
Linehan Helen& Donal
Liston Noreen Ms
Little Tony Mr
Logan Breda Ms
Loughnane James Mr
Loughrey John Mr & Mrs
Lucas Kenneth Mr
Lynch Bill Mr
Lynch Kate Mrs
Lynch Kevin Mrs
Lynders Antoinettes Ms
Lyons Patrick D Mr

MacCarthy Joan Dr
MacConville Brendan Mr
MacGann G Mr
MacGowan W Prof
MacGuill James Mr
MacHale Carmel Ms
Macken Sheila Ms
MacMahon Marie Ms
MacMahon Philip Dr
MacManus Brian Mr
Madigan Pamela Ms
Magee Denis Mr
Magnier Paul Dr

Maguire Frank & Mary
Maguire Joe Mr
Maher Bryan Mr
Maher Paul Mr
Maher Monica M O Ms
Mallon Terence J Mr
Malone Yvonne Ms
Mangan David G Mr
Margey Hugh & Cora
Martin Peter Mr
Masterson James Dr & Mary
McAlester Eddie Mr
McAuley Eugene Mr
McBrinn Catherine Ms
McCabe Kevin Mr
McCaffrey Roderick Mr
McCague Eugene Mr
McCann Adrienne Ms
McCartan Padráig Mr
McCaw G A Mr
McClintock Michael Mr
McCormack James J Mr
McCormack Paddy Mr
McCullagh Anne Ms
McDonald, Brendan Mr
McDowell John L Mr
McDunphy Nuala
McEneaney Brendan S Mr
McEvoy P J Mr
McGarry John Mr
McGeown Elizabeth Ms
McGettigon Joseph Mr
McGonagle Catherine Ms
McGrane Tony Mr
McGrath Derek Dr
McGrath Seamus Mr
McGuckian Padraig Mr
McGuinness Kevin Mr
McHenry Monica Ms
McHugh Chris Mr
McHugh John P Mr
McIntyre Michael Mr
McKenna Barbara Ms
McKenna Edward Mr
McKenna Elizabeth Ms
McKenna Justin Mr
McKenzie Beryl Mrs
McLaughlin Annetta Ms
McLoughlin Ann J Ms
McLoughlin R Fr O P
McLoughlin Yvonne Ms
McMahon Larry Mr
McMullan Lesley Mrs
McMurry TBH Dr
McNeice Patrick Mr
McNestry Sarah Mrs
Meade Kevin Mr
Meade Philip Mr
Meagher Terry Ms
Menzies Don Mr
Millar James S Mr
Milofsky Fay Mrs
Milofsky Frank Mr
Moloney Michael Mr
Molony Ronan Mr

FRIENDS

Molony Eve Mrs
Montgomery W J Mr
Moriarty Michael Mr
Moroney Michael Mr
Moylan B A Dr
Mulcahy Margaret Ms
Mulcair Pamela Mrs
Muldoon Sean Mr
Mulloy Ciaran Mr
Murphy Justice Francis Mr
Murphy Maria Ms
Murphy Mary Mrs
Murphy Ray Mr
Murphy Ronan Mr
Murphy William Mr
Murphy B J Ms
Murray Austin C Mr
Murray Freida Ms

Neary Mai Ms
Neenan William Mr
Neenan Eileen Mrs
Neligan David & Miriam
Nolan BL David P Mr
Nolan William Mr
Nugent Rosemary M Mrs

O'Brien F X Dr
O'Brien Herman Mr & Mrs
O'Brien J Kenneth Mr
O'Carroll Gerard Mr
O'Carroll Noreen Ms
O'Ceochain Gearoid An tAth
O'Connell Margaret V Ms
O'Connor Ann Mrs
O'Connor Nuala Ms
O'Connor John & Viola
O'Connor Pat & Joyce
O'Connor Maire & Michael
O'Dalaigh Tony & Margaret
Odlum Dorothy Ms
O'Donnell Andrew Mr
O'Donovan Donal Mr
O'Driscoll Thomas A Mr
O'Dwyer Edmond Mr
O'Farrell James Mr
O'Grady Judy Mrs
O'Grady Michael & L
O'Hara Patricia Dr
O'Hara Rosalind Mrs
O'Hare Anne Ms
O'Hare Daniel Dr
O'Keeffe Angela Ms
O'Keeffe Patricia Ms
O'Leary Barbara Mrs
O'Loughlin-Kennedy Katherine Ms
O'Meara Anne Dr
O'Meara Joan Ms
O'Neill Ann Ms
O'Neill Desmond Mr
O'Neill Finbarr Mr
O'Neill Joan M Mrs
O'Neill John D Mr
O'Regan John D Mr
O'Reilly James & Fionnuala

O'Reilly Rosemary Ms
O'Riada Padraic Mr
O'Riordan Eamonn Mr
O'Riordan J D Mr
O'Rourke Mona Ms
O'Rourke Terence Mr
O'Shea Finian Mr
O'Shea Mary-Rose
O'Shea Moira Ms
O'Shea Joanne Ms
O'Sullivan George & Gemma
O'Sullivan Kevin Mr
O'Sullivan Kevin J Mr
O'Sullivan Mary Ms
O'Sullivan Mairin Mrs
Olden John Mr

Pasley Patricia Ms
Passi Maurizio Mr
Peart Peter Mrs
Percival Dorothy Ms
Perry S H Prof
Phelan Caroline Mrs
Potter D J Mr & Mrs
Power Laurence Anthony Mr
Prendergast Mary Ms

Quigley Anthony & Margaret

Redmond Aidan Mr
Redmond Maire Ms
Regan Brian Mr
Reid Fergus Mr
Reidy Breda Ms
Reilly Michael Dr
Rennison H H Mr
Reynolds Brid Ms
Reynolds Michael Rev
Reynolds Terry Mr
Rice J V Professor
Roantree Matthew & Rosaleen
Robinson Derek Mr
Rock Conor Mr
Ronayne F Mr
Rountree John Dr
Rowan Nessa Ms
Rowan Paul E Mr
Ruane James J Dr
Ryan John M Mr

Schmidt Barbara Ms
Schnittger Charlotte Mrs
Scully Angela Ms
Scully Dermot Mr
Shannon Criofan Mr
Shannon Lilian Dr
Shanik Gregor Prof
Shelly Denis J Mr
Sheridan Gerry A Mr
Sherry Liam Mr
Sherry Mark Mr
Sisk John R Mr
Skelly O D G Rev
Smith Joseph G Mr
Smyth Barbara Ms

Smyth James & Pamela
Smyth J W Mr
Smyth Robert Rudd Mr
Soese Diana Mrs
Spellman Michael Mr
Spollen Mary Ms
Stacey Thomas Mr
Stanistreet Myles Mr
Staunton Tom Dr
Stein Edwin J Mr
Stephen Jim Mr
Stephenson Patrick F Mr
Stones Willie Mr
Strickland Bob Mr
Sweeney John J Mr

Taaffe Peta Ms
Taylor Mervyn Mr
Tennyson Geraldine Ms
Thompson Frank Mr
Thorn Myles Mr
Tierney Martin Mr
Tierney Mary Mrs
Tipton G Mrs
Tobin Kieran Mr
Traynor Celine Dr
Treacy Jane Ms
Tuomey Laurence J Mr
Turley John D Mr
Turner Mary Ms
Tynan Inez Ms
Tyrrell Sheila Ms
Vella Isabella Ms

Wall William & Ada Mr
Wallace Colette Ms
Walsh Aileen Ms
Walsh Bernadette Mrs
Walsh Martin Mr
Walsh Tony Dr
Walsh Charles Mr
Walsh Kevin Mr
Walsh Maureen Ms
Walsh Nolie Ms
Walsh Thomas Mr
Walsh Kevin G Mr
Walshe Winifride Ms
Walton Patrick A Mr
Ward Dermot & Maeve
Waring Seamus P Mr
Warren-Darley Mary Ms
Weatherhead Noel Mr
Webb Valerie Ms
Whately William Dr
Whelan Barbara Ms
Woolfe Andrew Dr
Wright Bernie Mrs
Wyer Laurence Mr
Wynne Terri & Dermot

Young WIlliam A Mr
Younge John P Mr

DGOS & OPERA IRELAND PRODUCTIONS 1941-1998

Dates indicate the first and most recent productions.

Salvatore Allegra
Ave Maria 1959
Il medico suo malgrado 1962

Michael W Balfe
The Bohemian Girl 1943

Ludwig van Beethoven
Fidelio 1954, 1994

Vincenzo Bellini
La sonnambula 1960, 1963
Norma 1955, 1989
I puritani 1975

Benjamin Britten
Peter Grimes 1990

Georges Bizet
Carmen 1941, 1989
Les pêcheurs de perles 1964, 1987

Gustave Charpentier
Louise 1979

Francesco Cilea
Adriana Lecouvreur 1967, 1980

Domenico Cimarosa
Il matrimonio segreto 1961

Claude Debussy
Pelléas et Mélisande 1948

Léo Delibes
Lakmé 1993

Gaetano Donizetti
Don Pasquale 1952, 1987
L'elisir d'amore 1958, 1996
La favorita 1942, 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955, 1991

Friedrich von Flotow
Martha 1982, 1992

Umberto Giordano
Andrea Chénier 1957, 1983
Fedora 1959

Christoph W Gluck
Orfeo ed Euridice 1960, 1986

Charles Gounod
Faust 1941, 1995
Roméo et Juliette 1945

George F Handel
Messiah 1942

Engelbert Humperdinck
Hänsel und Gretel 1943, 1994

Leoš Janáček
Jenufa 1973

Franz Lehár
The Merry Widow 1997

Ruggiero Leoncavallo
Pagliacci 1941, 1998

Pietro Mascagni
L'amico Fritz 1952
Cavalleria rusticana 1941, 1998

Jules Massenet
Manon 1952, 1980
Werther 1967, 1977

Wolfgang Amadeus Mozart
Così fan tutte 1950, 1993
Don Giovanni 1943, 1995
Idomeneo 1956
Die Entführung aus dem Serail 1949, 1964
Le nozze di Figaro 1942, 1997
Die Zauberflöte 1990, 1996

Jacques Offenbach
Les contes d'Hoffmann 1945, 1998

Amilcare Ponchielli
La Gioconda 1944, 1984

Giacomo Puccini
La Bohème 1941, 1996
Gianni Schicchi 1962
Madama Butterfly 1942, 1993
Manon Lescaut 1958, 1991
Suor Angelica 1962
Tosca 1941, 1996
Turandot 1957, 1986

Licinio Refice
Cecilia 1954

Gioacchino Rossini
Il barbiere di Siviglia 1942, 1991
La Cenerentola 1972, 1995
L'italiana in Algeri 1978, 1992

Camille Saint-Saëns
Samson et Dalila 1942, 1979

Bedřich Smetana
The Bartered Bride 1953, 1976

Johann Strauss
Die Fledermaus 1962, 1998
Der Zigeunerbaron 1964

Richard Strauss
Der Rosenkavalier 1964, 1984

Ambroise Thomas
Mignon 1966, 1973

Peter Ilich Tchaikovsky
Eugene Onegin 1969, 1997
The Queen of Spades 1972

Giuseppe Verdi
Aida 1942, 1984
Un ballo in maschera 1949, 1992
Don Carlos 1950, 1985
Ernani 1965, 1978
Falstaff 1960, 1998
La forza del destino 1951, 1973
Macbeth 1963, 1997
Nabucco 1962, 1986
Otello 1946, 1981
Rigoletto 1941, 1994
Simon Boccanegra 1956, 1974
La traviata 1941, 1994
Il trovatore 1941, 1995

Gerard Victory
Music Hath Mischief 1968

Richard Wagner
Der fliegende Holländer 1946, 1964
Lohengrin 1971, 1983
Tannhäuser 1943, 1977
Tristan und Isolde 1953, 1963
Die Walküre 1956

Ermanno Wolf-Ferrari
Il segreto di Susanna 1956



PATRON:	Mary McAleese, President of Ireland
BOARD OF DIRECTORS:	Eileen O'Mara Walsh (Chair), Adrian Burke, Barbara Dawson, Derek Keogh, Danny Kitchen, Frank O'Rourke, Sarah Rogers, Paul G Smith.
VICE-PRESIDENTS:	Margaret McDonnell, Donald J Potter, Aileen Walsh.
ARTISTIC PATRONS:	Dr Veronica Dunne, Suzanne Murphy, Dr John O'Conor, Dennis O'Neill.

GENERAL MANAGER
David Collopy

ADMINISTRATOR
Kay Keilthy

MARKETING CONSULTANT
Dorothy Whelan

MARKETING EXECUTIVE
Taragh Loughrey Grant

PR CONSULTANT
Kate Bowe PR

BOX OFFICE MANAGER
Carolyn Wilkinson

ADMINISTRATION SECRETARY
Mary Troy

ARCHIVIST
Paddy Brennan

PROGRAMME EDITOR
John Allen

ARTISTIC DIRECTOR
Dieter Kaegi

ASSISTANT TO ARTISTIC DIRECTOR
Angela McCrone

CHORUS REPETITEUR
David Brophy

WARDROBE SUPERVISOR
Sarah Bowern

DEPUTY SUPERVISOR
Sineád Cuthbert

WARDROBE STAFF
Frances Cairde
Sadie Cuffe

DRESSER
Margaret Brady
Ruth Hosty
Stefanie Ryan

WIGS & MAKE-UP
Val Sherlock (Supervisor)
Rosín O Connor

PRODUCTION MANAGEMENT
Foley & Byrne Ltd

COMPANY MANAGER
Donal Shiels

PRODUCTION ELECTRICIANS
Mark Waldron
Brendan Swanton
Steve Dignam

PRODUCTION CARPENTER
Kevin Courtney

STAGE CREW
Garry Woods
Declan Costelloe

PROPS BUYER
Angie White

GAIETY THEATRE

Executive Director	**John Costigan**
Assistant to Executive Director	**Lisa Miksch**
Public Relations Manager	**Geraldine Kearney**
Marketing Manager	**Áine McCann**
Theatre Manager	**Alan McQuillan**
Front of House Manager	**Joan Boles**
Box Office Supervisor	**Alice Grant**
Bars and Retail Manager	**James Matthews**
Financial Administrator	**Fionnuala Downes**
Accounts	**Denise Connolly**
Technical Manager	**Gail Wroth**
Chief Electrician	**David Woodward**
Maintenance	**John Kavanagh**
Stage Door	**Michael McElhinney**
	James Fitzgerald
	Martin Gaffney
	Michael O'Brien
Box Office	**Nuala Cooke**
	Debbie McQuillan
	Liz Maloney
	Susan Maloney
	Monica Kelly
	Patrick Vickers
	Clare Malone
	Deborah McHugh

Front of House Staff:
Norman Keating, Meliosa Gormley, Niamh Harrington, Des Fleming, Sarah O'Reilly, Gillian McConnell, Mark Philips, Paula Donoghue, Ken Walsh, Hayley Cullen, Jenny McGrath, Siobhán Lyons, Edel Gillespie, Yvonne Usher, Erica Fleming, Sarah Maloney, Erica Flynn, Jeremy Hughes, James Mulhairwe.

Bars and Retail:
Marianne Coen, Sarah Dunn, Emma Reilly, Carol Patridge, Michael Ryan, Shane Quigley, Agnese Sorbello, Michelle Burford, Michael Byrne, Noirín O'Sullivan, Caroline Nolan, Caroline Ruane, Tommy Hosie, Emma Reilly, Irma Perez Montinez, Tony McKenna, Jessica Kelly, Aoife Delaney, Shane Kavanagh, Donna Cassidy, Gráinne Murray, William Cunningham, Gillian McCormack.

BOOKING INFORMATION: The Box Office is open Monday-Saturday 10 am-7 pm for advance bookings. Telephone (01) 677 1717. Postal bookings to: The Gaiety Theatre, South King Street, Dublin 2.
CREDIT CARD BOOKINGS: All major credit cards are accepted subject to a booking fee of 70p and 30p for all bookings posted out.
GROUP DISCOUNTS: For details please call Alan McQuillan or Alice Grant on (01) 679 5622.
GAIETY THEATRE WEBSITE (information only) www.breakfortheborderplc.com/gaiety

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the bars.

At the end of the performace, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name: ____________________

Address: ____________________

Telehone Number: ____________________